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DINING-ROOM.

Woodwork; a dark quartered oak. Oak parquetry floor and five-foot dado.

Walls; we have selected a paper in a marked heraldic character, a warm olive tone, with heraldic pattern in darker self-tones. Cover walls above dado with both the filling and frieze, if the space will allow of its being done satisfactorily. Wall-filling, eighty-five cents per roll; frieze, fifty cents per yard.

Ceiling; tint a soft terra cotta, a brownish cast. Over this decorate with a bold German baronial design in rich warm olives, reds, browns and gold outline. Shields in corners,



Cosy Corner in Sitting-Room.

surrounded by wreaths of oak leaves, connected by flowery scrolls in flat ornamental style: the olive tones should predominate.

Drapery; we send samples of cotton and wool goods in warm olives, a little deeper than walls, with baronial ornaments in dull browns. This should be used in both doors and windows, full and dignified in character, as shown by sketch, the windows to be draped back. Avoid any fussiness of design, as it would be out of keeping with the character of the room. Price, \$2.50 per yard of fifty inches. Between this room and library in folding-doors back the material with goods selected for library (same character of design).

Floor; use larger centre rug of warm chocolate brown. Smaller rugs in warm, rich Oriental colors.

Furniture covering; use gray ooze leather. The furniture should be oak, of rather dark finish.

LIBRARY.

This apartment, which communicates directly with the dining-room, and is of the same size, shape and finish, we would suggest carrying out in same character of design, as it will give a marked individuality of character to these rooms, but in a different combination of rich, low-toned colorings.

Walls and frieze; the pattern and treatment as dining-room, but the color is a warm yellow chocolate, or *café au lait*, with design in lighter tone of same. Wall-paper, same price as dining-room.

Drapery; identical in material and design with dining-room, but the color is a deep coppery red, with pattern of chocolate tones, made up same as dining-room, of which sketch is shown. Same price as for dining-room.

Ceiling; a brownish terra cotta, a little lighter in tone than dining-room. Frieze designs same in character as dining-room, using same class of colors, but allowing the prevailing tone to be reds in coppery tones. No vermilion or very bright reds allowable, as the general character of both these rooms should be rich, harmonious and restful, no one point of color to attract the eye more than another.

Furniture may be of oak or mahogany, which would suggest quiet dignity.

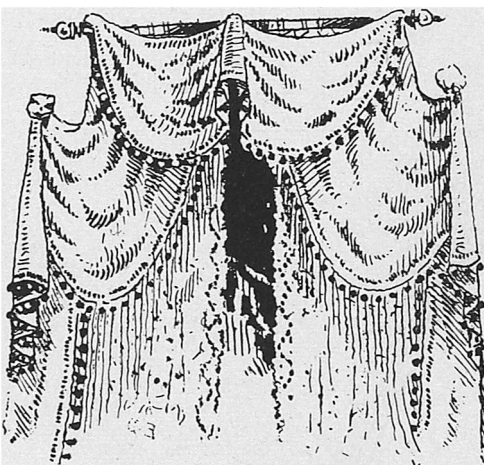
SITTING-ROOM.

Woodwork; cherry. General character of this room should be bright and cheerful, as it is used both day and evening as the family centre.

Walls and frieze; we send sample of embossed wall-paper in two tones, soft lemon-yellow satin ground and Florentine design in the lighter tone, not too much in evidence. Start frieze where cove meets ceiling, dividing from same with a flat three-quarter-inch molding, painted a brownish tone of yellow several shades darker than the paper. Fill from frieze to floor finish with body paper. Cost of paper filling, \$2.25 per roll; frieze, sixty cents per yard.

Ceiling; a cool, grayish tone of yellow, which will serve as an introduction to the cool Quaker gray of the parlor adjoining. Decorate simply in Florentine ornament, grayish blues, light olives, tans, with old reds and gold for emphasis.

Drapery for windows and doors; a golden brown velour, in stripes of deeper tone over full Swiss net curtains (in windows). See sketch. Drapery, \$2.85 per yard, fifty inches wide. The recessed window suggests a cosy corner. For harmonious variety use a plain velour drapery in plain neutral blue, design to be easy and full in arrangement, but not too set. The accompanying sketch shows our idea of this, the longest droop to be on the wall side. If opening permits, a piece of grille work at top, finished cherry color, would give an artistic finish. Cover cushion of seat with the golden brown



Drapery for Parlor Windows.

velour, and pile with pillows of soft silks in tans, yellow-greens, old reds, salmon-yellow, and old blues.

The furniture may be cosmopolitan in character, but every piece suggestive of rest and comfort. Whole character of room should be restful and homelike.

Carpet; an English Wilton in which are evenly blended old reds, old browns in two shades and dull blues. This will accord perfectly with drapery and wall.

PARLOR.

Woodwork; sycamore. This is a bright, sunny room, and we would suggest for the walls and frieze a satin-finish paper of cool Quaker gray and silvers, against which the warmer tones of drapery and coverings will show to good advantage.

Ceiling; a cool, yellowish gray, quite a little warmer than walls; over this a design in raised papier maché, French in design and dainty in darker self-tones of ceiling touched with silver. This delicate raised work is very pretty and appropriate for a room of this character. Cost of paper filling, \$1.75 per roll; frieze, seventy-five cents per yard.

Draperies; warm tones of amber silk with light French pattern over in warm, brownish yellow. These should be made up very light and dainty in character, with frieze and trimmings a deeper tone of amber, over French or Swiss lace draperies. The sketch gives you our idea for same over-draperies for doors, if desired, but no portières. Drapery, \$4.00 per yard; coverings, \$5.00 per yard.

Carpet; a filling of low-tone camel brown, with border in lighter tones of same.

Furniture coverings; two or three odd chairs

in a light écru yellow-figured silk, with pattern a little deeper self-tone. The balance of furniture may be in the same material, a little deeper and warmer in tone.

The whole character of this room should be light and dainty in every particular. The gas fixture should be either in gold finish or aluminum. Window shades a medium-tone écru will keep light subdued in daytime.

You may at first question our selection of gray for this room, but bear in mind the exposure is southerly, and consequently sunny, and, furthermore, it is an admirable foil for the soft, warm tones of draperies and coverings. Nothing else has quite the effect of warm, amber browns and low-tone dull reds, and the simplest of colors doubles its value against such a background. Pictures will stand out exquisitely on this ground, and, to give emphasis, a pot or two of blossoming plants will make the room radiantly cheerful.

It will also absorb all the glittering ornaments it can get—metal, cut glass, and shining silver are great additions. In this room, of all rooms, a cheerful brilliancy is essential, as it is of necessity an evening room, a social centre of hospitality, and this effect is best brought out by a cool gray neutral background.

Regarding ceiling decoration, we can supply you with thoroughly "up-to-date" designs, in perfect keeping with the colors and class of ornament in each room, at a nominal expense, sufficient only to cover the cost of making, if you so desire; and we will add here that we do not advocate rich, elaborate and expensive ceilings, as it is simply a waste of money that may be spent to better advantage in the other decorations, for as long as the color and ornament satisfy the eye with their sense of fitness this is sufficient.

As this department is conducted in connection with our advertising department and in the interest of our advertisers, when goods are ordered of us we make no extra charge for materials so ordered, the prices quoted being the same as to us, the only extra cost to you being freight and express charges, which are more than offset by the fact that you obtain the very newest materials and effects, besides a carefully-studied scheme of harmonious colorings that would be quite an item of expense from other outside professional sources.

A MAIDEN'S CHAMBER IN BLUE AND YELLOW.

A POETIC fancy can at the very mention of a young girl's room conjure up a vision of "the maiden's chamber, silken, hushed and chaste." To the practical mind is suggested an apartment the very essence of simplicity and daintiness, which naturally result as much from the lightness prevailing in the hues and textures of the hangings and in the little fancy touches so pleasing to an esthetic taste, as from



Drapery for Dining-Room and Library Windows.

the disposal of the appointments. A single color is, of course, admissible, but a harmony of light tints is far more interesting.

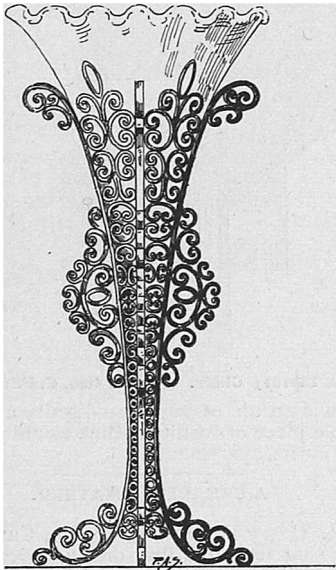
A young girl's room, lately decorated in yellow and blue, realizes the most charming conception of such an apartment. Pale blue and yellow, the latter in tones that range from orange to a very pale tint, form the color scheme introduced in the hangings, and in some of the appointments as well. The floor is covered with straw matting showing touches of blue, and the walls are hung with a light yellow cartridge paper having a frieze in which are united blue and yellow.

From a maple pole, which is fastened to the cornice projecting over the bay, is hung a festoon drapery of white China silk presenting floral designs in which the various yellow tones prevail.

At the three narrow windows are hung yellow Holland shades and white Swiss sash curtains.

A window-seat gives a cozy, inviting air to the bay. It is upholstered with China silk matching the drapery above. At one end is a French roll made of light yellow silk, and at the other rest two cushions, one corresponding with the upholstery, the other being of pale blue silk. A rug of white goat lies on the floor before the window-seat.

At the right side of the bay is a blue enamelled chair touched with gold, and above it on



Flower Stand in Venetian Bent Iron.

the wall hangs a landscape framed in bird's-eye maple. Near it stands a brass bedstead, and at the foot of the bed is placed a brass stand, with a draped cover of orange silk trimmed at the edge with silk tassel fringe to match. Books are placed on the stand.

In the centre of the room is a chair upholstered with the figured China silk and hung with a blue silk scarf caught with a yellow bow. A yellow-and-white rug of Mandarin lamb lies across the floor near the chair, and next it is a small foot-rest.

At the left side of the bay stands a maple table, upon which are arranged blue and silver toilet articles, and above the table hang two pictures with maple-and-gold frames.

A maple dressing-case with a long mirror is placed at one side of the wide window. On its shelf is an antique vase, above it is a gold-framed picture, and before it on the floor lies a white fur rug.

An upholstered shoe box near the dressing-case looks like and will serve the purpose of an ottoman. Two shades of yellow silk were used in its construction, and yellow tassel fringe trims it. Over the window from a maple pole hangs a graceful drapery of flowered silk in addition to a Holland shade. At the other side of the window stands a maple washstand with the usual appointments, and before it lies a natural seal rug, which sheds water more easily than fluffy fur and is of a light brown hue.

The bedspread and Turkish bolster are covered with flowered silk, which is also seen in the canopy, a lining of light yellow silk being

added to the latter, and a narrow box-plaiting of silk trimming the edges.

In an angle near the bed is hung a bracket for bric-à-brac; two pictures with maple frames are near it, and below the pictures is a maple table, upon which rest books and a blue porcelain lamp with a yellow silk shade trimmed with black lace.

From a maple pole over the doorway falls a portière of flowered China silk, lined with dark olive silk to correspond with the furnishings in the adjacent room.

The screen near the door is of dark wood and is covered with blue silk.

A blue and pink or a green and white combination could be carried out in a similarly furnished apartment, which would give equally good evidence of the owner's refined taste.

VENETIAN BENT IRON WORK.

CHILLICOTHE, Ohio, October 13, 1895.

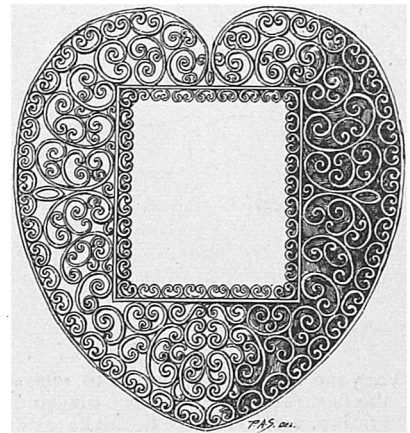
Editor DECORATOR AND FURNISHER.

DEAR SIR: Can you give me any information regarding Venetian bent iron work, which I understand is a specimen of iron work which is very easily constructed by amateurs? If you could give one or two sketches in your admirable journal of articles of an artistic nature that can be constructed in Venetian iron work, I would feel greatly obliged.

H. R. SCHULTZE.

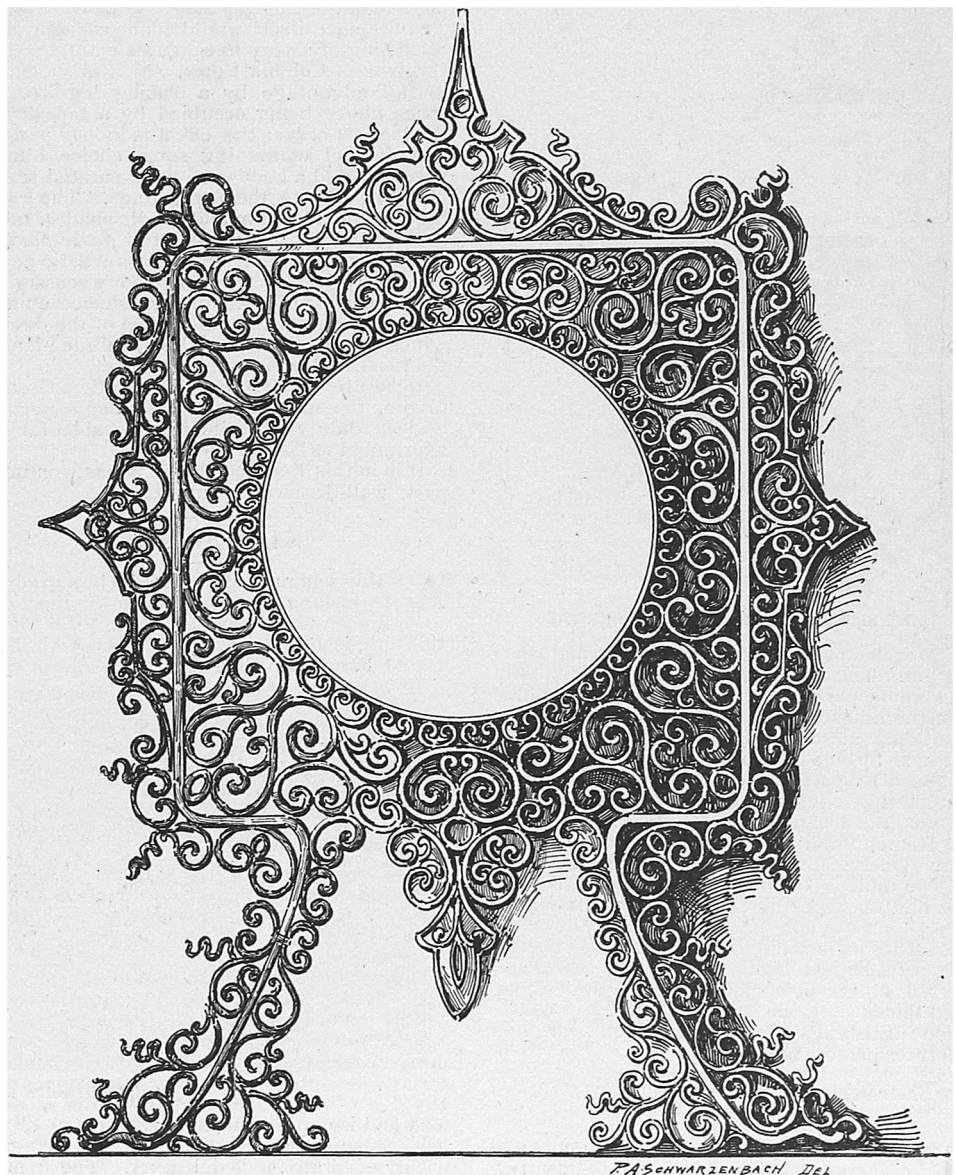
ANSWER.

Venetian bent iron work is very simply constructed, and the finished work, although it may seem to a great many people to be quite a task, that only a thorough mechanic can master, yet this is not the case, as any skillful amateur can reproduce almost any design in this kind of



Photograph Stand in Venetian Bent Iron.

work without any previous knowledge of the art. Iron work of this kind gives an opportunity to those who have a desire to get up something entirely novel to ornament and decorate their homes, and to assist you in this laudable work we give an illustration of a stand for an alarm clock which is quite novel, and also a stand to serve as a receptacle for some dainty piece of Bohemian decorated glass as a receptacle for flowers; we also give a simple yet artistic frame for photographs of heart-shaped construction. Messrs. Hulbert Bros., of No. 26 West 23d Street, New York, have all the material on hand for art metal work of this kind, and at such a low price that everyone can avail themselves of the materials for executing this interesting work.



Stand for Alarm Clock in Venetian Bent Iron. By P. A. Schwarzenbach.